

Kant and Buddhism – Reflections By Shomit Sirohi

Introduction By Kojin Karatani

That appearance is then with a shadow, is Hegel, which in Hegelese is the self-mediation of subjective by the objective in sublime Spirit as bone – infinite judgment – and that summarises Luckacs and Lenin – that the subjective primacy over the objective is all that accounts for the self-development of Spirit and Idea.

But Kant is the meta-formal or formalist other – just the reflection of the object in a passive subject – the opposite that I am disconnected from the revolution, reading a book in a room and following paintings – the Buddhist un-clinging is the clinging to form.

Formalism then is simple Torah and intellectual life which is reflections of appearances on the road or in a house or in a national aesthetics. Simple daily life rituals which organizes the bracketed sets of topics each day in a infinite judgement in Sirohi – the multiple as One and One as noting non-one – the parallax one and multiple – the eventual dimension of bureaucratic Soviet Union and its Marxist judgement – Kantian simple dis-interested beauty as Sublime.

Organising the revolution is distinct from letting it organise on its own – the leader simply follows the Soviet bureaucratic laws and reports to all on now a computer – the report passes and Utopia is creating itself – like jazz music which is a virtual note implemented before the actual note – the mix of daily life and Events like the spandrel of sitting and smoking on a stair-case is then psychoanalysis in-itself, and for-itself is its moment of awakening – the simple juxtaposition or montage of cinema being the formal object of history or medical inventions where a man finds his gaze or voice to be the object which forms Kai-ra-na as cure.

- I. Reflection, Voice and Other
- II. Reflections and Transcendental Inquiry

In fact the Kantian formalism begins with a transcendental inquiry on the subject of a basic object which then is the traversal of Hume, as empirical multiplicity which though needs to attain the transcendental standpoint for its organised formal possibility, which then is the multiple as unified into a whole or totalisation or even structure or meta-structure of a post-Heideggerean inquiry into the one and multiple as a reflection in the tain of a mirror on the actual subject and object which is parallax to the subject's passivity to the object before him. To then receive the world is a parallax to achieving the intervention of the object and therefore the passive transcendental subject or subject proper shifts according to a displacement in the subjective position as to the object and its perspective. Which then is the parallax itself – the movement of subject and object by a line of displacement which is parallax or pronounced parallax.

- III. Reflection in the Kantian Form

In fact then the subject receives the form of the object which then is the form of a reduction to the object which is the reason for displacement which means a disconnection or even a subtraction from the natural attitude in Husserl which is simple phenomenon and not its noumenal dimension which though is the reflection of the phenomenon in a appearance which is based on the thing-in-itself as appearing, which means a process of reduction because of the appearance as appearance of noumena. It means therefore that the constellation reality or appearance becomes in Kantianism, the appearance or phenomenon and its noumenal dimension which is thing-in-itself as Other, which then is the objective appearance in Hegel of the intermediate choice of reality and representation, or the limit and representation, or noumenon and appearance as somehow the process of their transposition into a structure and existential subject within the full appearance based though on thing-in-itself as Otherness.

IV. Appearance – Phenomenon – Voice and Appearance

And so in fact the voice appears as the sound of the object = a speaker or recorder – which then records the voice and plays itself out in objective sound which then is appearance of a real noumenon which becomes the appearance and essence which in turn appears again in dialectics – which is then the inner temporality and outer space which is then perception of sensuous multiplicity and its organisation again the structure, meta-structure and appearance or presentation based on a thing-in-itself the limit of the real which though is a scientific datum which is also however a possible and a contingency and a limit, which is the real as crisis and limit but with an Otherness – the possibility of over-stepping the experience of presentation and reality then is appearance which is voice.

What Derrida means is that the formalism in phenomenology is elliptical like a voice on a phone or on a recorder which then is is objective and is the appearance of a voice which is based on say my own voice and its endless difference and translation then is the Other as the problematic of the Other from Aesthetic judgement becomes even Kripke's modal logic in the amount of bracketing and Otherness involved in reflection.

II. Reflection, Form and Incubism

I. Noumenon and Appearance, Transitional Objective Sublime – then Beauty and Monstrous – what is the Being of Existence – what is the question of Being, and post-Heideggerian ontology

In fact the noumenon, the over-stepping of limits to the meta-physical Idea then is antinomical stances which then anamorphoses reveals is several parallax shifts in the middle synthesis or middle path of antinomies resolved in a dialectic of thesis and anti-thesis provisional in a parallax unity called conflict or contradiction in Hegel, which is inconsistent multiplicity of stances incompatible with each other called formalism – that then is traversal of these multiple and one as their excess or lack and eventual site, which then is also so many Incubist ontology claims – that in fact the question of being is simply the post-Heideggerian music of rap in Kendrick Lamar which then becomes the being of Sein Und Zeit as a temporality which discloses being in their simple ontic dimension of ontology which then is also in fact the sublime of appearance and objective appearance – the intermediate space or intermundus of Epicurus, the interstitial object a – the parallax object which then is a formal reduction to a formal appearance like Incubism which produces an Excess of

virtual sense-cubism which then is based on intellectual thought and is a evental site of so many excesses.

II. Sex and Evental Site – why are there many Events

In fact the sex and evental site of a room which is Incubism in simple senses is then lines which join like dot, circle and line which is point and curve which then produces a number of displacements, parallaxes and even pronounced conflicts and antinomies which keeps shifting the stance of middle path as the route in Buddhism to the Event – that one is generous and kind which helps someone which though is a simple diagonal running through the world criticism as its simple kindness facilitated by a structure of feminism or sexual difference which is also the Otherness of the subject and person in fact – his compassion which then is Other-worldly to the real world engagements and is painting then as ontology – as Logica would argue – keep living in fine art housing and smoking and having sex and reading philosophy – this then is a simple Torah.

III. Voice, and Gaze therefore as Actual History

And so in fact reflection in formal reduction of the objective circumstances is then the form of art debates and avant-gardeism which then is the quality of history – that the cinema of Chaplin is the first half of the 20th century which then is the utopian dimension running through history as history, repletion and difference and repetition – that we are closest to Marx's aleatory writings in the 1840s which then is the failure of class struggles won by a aleatory current of fusing the trade unions to the Party which then is a simple Event which is then a parallax pronounced to the antinomial stance mass insurrectional force in the 1870s in Paris Commune and followed by the philosophical Das Kapital and Grundrisse which together is diagonalized instead as simple unionization and daily life with capitalism as the insurrection in Paris, 1892 which then is summarises Marx as a set of reflections on the objective daily unionizing which becomes a mass line and is lived in simple following of reflections in painting – the meaning of Buddhism is finally a simple diagonal of opposing revolution, simple paintings and vihara housing as the diagonal subtracting from the world the simple middle-path of simple life.

The voice then produces so many Other and gaze as Other – that Marx is now opposed to himself as Other of the revolution – a daily business as Usual.

Part III. Reflections, Parallax – Kant and Hume

I. Kant and Hume

In fact Kant then reflects Hume which means he is his reflection which then in modality is Hume reflected in Kant – as the logic of sense which is a system of sense which is a structure which should be just the noumenon-phenomenon couplet – the appearance of a real thing-in-itself which is the moment of awakening in the Healthcare sense of a formal reduction in a hospital room which induces a medicine which appears in the sense of appearances or sets of appearances which bracket the whole condition in aesthetic examples of cinema.

II. Cinema

So in fact the cinema is an organised one-ness of the structure of direction meant to set free though its sense – as if time-image and movement-image in Deleuze is then the sense event of surface and depth which then is temporal daily life or reflections between Kant and Hume – the transcendent order and the sense, the logic of sensation, and even identity and forms of identicals which then is Locke and private properties and identity which then is so many cinematic reflections – of the moments, circles and complex empirical multiplicity totalised.

III. Empiricism and Subjectivity – on Hume and Deleuze

In fact then the empirical thing is subjective, sensible and spontaneous and real – but it is an appearance – this then is set theory of appearance – that its ontology is appearance which brackets the cinematic reference of history as history the real empirical noumenon of hard working genius – is just appearance.